

WHAT WELL DRESSED WOMEN WILL WEAR

BY *Anne Rittenhouse*

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Colored Silk Net Is One of the Popular Materials

Special Correspondence of The Star.

NEW YORK, January 22. THE facts and not the philosophy of clothes are the steady usage of colored silk net for formal gowns, the inclination to drop velvet for suits and frocks, the budding of a new curiosity on the part of the milliners which results in a variety of experimental shapes in hats and the use of trimming in a new way. Velvet came in with a rush in September, but except in the form of evening wraps it did not maintain its lead in dress. It will not be exploited in the spring costumes which are to be shown in February in Paris, and the best thing for a woman to do who owns velvet apparel is to put it on every day that offers an opportunity, so that she will feel that she has gotten its full value when spring arrives.

In every woman's heart there comes that happy feeling at this time of the year that it is no longer necessary to save one's costumes. They can be worn on the slightest pretense. A woman really shows the better part of wisdom if she practices the habit of wearing her clothes at all times after she has bought them, although it goes against the grain. One has the feeling that only the very rich have the right to put on their best clothes for unimportant occasions, but in the present scheme of things, when fashions change like the weather, a woman feels less extravagant if she realizes at the end of the season that she has not a single costume to carry over to the next.

There are few successive seasons in which the clothes have changed less than they have during the winter and autumn of 1915. This was due to many reasons, but it was especially helpful to the woman who wanted to wear out what she had. Even under these happy circumstances alterations were often compulsory.

The woman who is in doubt about getting new clothes at the present moment should be quite sure of several things. It is well for her to glance over a summary of what will be worn and what has been worn so much that it is in danger of being discarded.

She may then approach the subject of new apparel in a more serene and confident spirit. If she is in need of evening frocks or evening-afternoon frocks, she need not avoid buying silk net. Its prestige shows no sign of diminishing. It may be used in many shapes, but there is one rule which every one must observe—that is, not to economize with it.

The moment economy is practiced with a gown of this sort the entire effect is gone. One has to watch even the gowns made at big houses for this defect, especially when thin silk or satin is used as a lining.

Naturally, the abundance of material required adds to the expense of the frock, and it is quite astonishing to the layman to see the low prices at which some of these gowns are sold in the

shops. However, if silk net frocks are the fashion, women are going to have them, and they will be willing to put the extra money into a few yards of tulle in order to keep abreast of the style.

The juxtaposition of the bodice made of heavier material than the skirt is a saving fashion which every woman should remember who is indulging in a tulle or net frock. If one dances, then a silk net bodice goes quickly, but one of chiffon taffeta, metal tissue or brocade satin has durable qualities. It gives active service through a season without showing signs of disintegration and it is an artistic offset to a flimsy skirt.

Whether or not the new designers arranged the fashion of a heavy bodice over a thin skirt for economy or artistry, matters little; the main point is that every woman should take advantage of the suggestion. The sharp contrast drawn between the tight, scanty bodice and the voluminous, transparent skirt is pleasing to the eye. It gives the gown character.

The silk net which is used has none of the primary stiffness of tulle. It is so soft that it sinks into the figure, and, therefore, the mass of material is not objectionable. If one uses a satin underlining the problem becomes more difficult than if a chiffon underlining is used. It takes more silk net to cover an opaque lining than a transparent one, and it needs to be more skillfully and carefully arranged.

Jenny, the French designer, who is an expert in arranging these silk net frocks, gives the amateur a good example in the working out of both schemes, and if one will take the trouble to go into the secrets of each method of the problem will be better mastered.

She usually places a panel or a cascade of the satin lining somewhere on the outside of the tulle, in order to show that she is not trying to hide the lining material. When she uses flesh-colored chiffon as an underlining she does not put a touch of heavier material anywhere on the skirt.

Ingenuity is shown in the building of these silk net gowns. Each designer has exploited a number of tricks. It would be tiresome and exhaustive to go into them here, but remember that founces are as important as pleated panels, that the traditional costume of Folly has suggested the pointed flounces with the points weighted down by flowers instead of bells. And these roses are made of metal tissue, rarely of silk or satin.

Another thing to remember is that the juxtaposition of silk net in different colors is still fashionable, although it is exceedingly dangerous. Another thing of which the buyer of clothes should be aware is the struggle in sleeves that is going on. To have or not to have them is the question involved in every evening gown made today. The back of them is the most obvious fashion of the hour. Even those who are lenient in the world of fashion do not approve of the bodices which have crept across the footlights into smart society.

For a century this kind of bodice has been traditional on the Paris stage; it is a species of deep girdle that has nothing to hold it up but a string of pearls, and not always that. This is the bodice we see today in the theater, at dances, at dinner tables. There

CHIFFON Taffeta, Metal Tissue and Brocade Satin Have Durable Qualities, but the Silk Net Bodice Does Not Wear Well—Woman Who Approaches the Task of Buying Midwinter Clothes Should Be Well Assured of What Fashions Have Gone and What Are to Come—Contrast Between Bodice and Skirt—The Struggle in Sleeves—Choosing Coat Suits.

is always some kind of shoulder strap, but it is not enough to give one the impression that the shoulders are covered. These bodices are made of folded material, usually metal cloth, and go straight around the body under the arms. There is not a pretense of a sleeve or any shoulder drapery. The string of pearls or the band of silver or gold ribbon is the only visible evidence of the fact that the garment is considered a bodice and not a girdle.

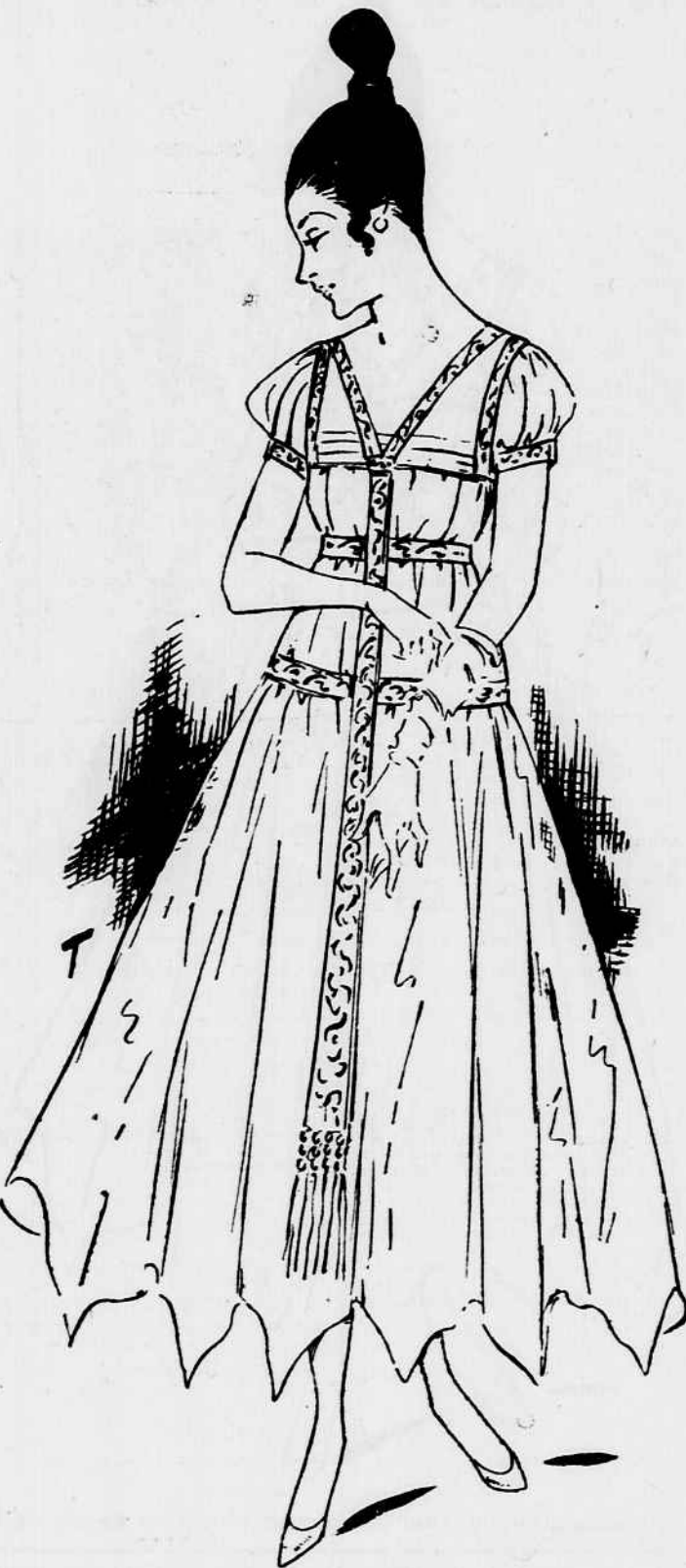
If one analyzes the disapproval which has followed this bodice it is difficult to say why it should strike the wrong note when so many of its kind have been worse. There is no disposition to criticize the traditional court bodice, which has always been worn in the high circles of Europe by the most modest women. Even the prudent wife of George V, whom Irving Cobb calls Mary the Fourth, does not hesitate to wear a bodice that exposes all of the shoulders and the arms. Our immediate ancestors even wore these bodices on the street that made no attempt to hide their shoulders or arms.

Yet, analyze it as we may, the bodices of today seem to make one look more undressed than any garment of its kind that has gone before. In opposition to this kind of dressing, however, there are many smart women who are going in for voluminous sleeves in evening gowns.

The smart American woman usually considers Callot as the arbiter of her fate. These three sisters may not have the insatiable genius of Poiret, nor the refined eighteenth century elegance of Doucet and Cheruit, nor the versatility of Jenny, but they have a power that none of these others have. One may argue against their clothes or be amused by their eccentricities, but their prestige remains untarnished, and the society woman of America who is dressed by Callot holds her head very high. Callot's, for example, is the one house that has held the narrow evening skirt in fashion. One sees evidence of this at all the distinguished dances and dinner parties, and it is Callot who has brought the long, flowing tulle sleeve into prominence.

Fashionable women have adopted it, and it is a boon to those whose elbows are sharp or whose arms are thin. One of the best examples of it was brought out in a blue brocade satin evening gown, and one has seen many copies of it in all sorts of frocks. It is made of a straight piece of tulle in the color of the skirt, which drops down the back of the arm and is held by a bracelet of sequins below the elbow, from the back

JEWELLED TRIMMING BANDS



EVENING FROCK OF MAUVE TULLE, TRIMMED WITH JEWELLED BANDS.

of which there is a scanty ruffle of the same tulle, which floats away from the forearm. Another feature of fashion that is insisted upon at this time of the year is the spring, the jumper or separate shirt waist, which was invented by the

house of Cheruit, which, by the way, has been taken over by Mesdames Wormser and Boulanger. Where is the beautiful Louise? is the question that instantly arises in the mind whenever this famous house is mentioned. No one seems to be able to run to ground the rumors connected with her

DRIED FRUIT RECIPES.

Dates With Lemon Jelly.

Soak one-half a box of gelatin in one-half cup of cold water for about twenty minutes. Dissolve in two and one-half cups of boiling water and add one cup of sugar and the juice of two lemons. Strain and half fill a mold and set on ice. When almost firm, drop on the dates, which have been stoned and stuffed with blanched almonds. Add the rest of the jelly to fill the mold and chill. Serve with whipped cream.

Apricot Tapioca.

Simmer three tablespoonfuls of tapioca in two cups of milk, add two tablespoonfuls of sugar and half a teaspoonful of almond extract. Cool, add one cup of whipped cream and pour over crushed macaroons soaked in apricot sirup. Serve chilled with whipped cream and apricots.

Prune Gelatin.

One heaping tablespoonful of powdered gelatin, two cups of water, half a pound of good prunes, three tablespoonfuls of sugar and the strained juice of one orange are required for this dish. Take the stones out of the prunes after soaking them. Cut the prunes in halves, put them into a saucepan with the water and sugar and cook very slowly until soft; then add the gelatin, first dissolving it in hot water, and the orange juice. Pour into a wet ring mold. When set, serve with whipped and sweetened cream in the center. Decorate with lady fingers.

Cherry Mold.

Wash and soak half a pound of dried cherries. Sift three tablespoonfuls of flour into a basin, gradually add two cups of milk, half a teaspoonful of salt, three tablespoonfuls of sugar, one tablespoonful of melted butter, three well beaten eggs and the cherries. Pour into a buttered mold lined with cherries, cover with buttered paper and steam for one hour and a half. Turn out and serve with sweet sauce.

Peach Dessert.

Cook a quarter of a pound of rice in three cups of milk, with the grated rind of a lemon and a pinch of salt. When tender, and while very moist, add a tablespoonful of gelatin dis-

SPRING DRESS MATERIALS

EVERYTHING that is new in silks is of light weight, to comply with the new full dress skirt. New faille silks have wonderful fineness and luster. Many are in glaze or shot effect, but though in two colors, they are not what we call changeable.

Taffetas are not only in plain weaves, stripes and checks, but there are also beautiful brocade patterns in pompadour designs. Stripes in various widths are used for skirts, waists and dresses, and also for trimmings and linings. Stripes of one color are seen, and also narrow stripes in assembled colors forming a widely spaced stripe.

Among printed silks the patterns include small wild flowers in scattered effects, also floral designs so grouped as to form stripes, and full-blown rose widely spaced. Stockinet weaves in silks printed in wide and in narrow stripes in a variety of bright colors and also in ombre stripes of one, two and three colors are used for sport coats.

A new material of artificial silk in plique weave is in a wonderful line of shades. It is used as a trimming and

solved in two tablespoonfuls of boiling water and three tablespoonfuls of sugar. When cooled and beginning to stiffen stir in a cupful of whipped cream. Mold in a ring. Serve with cooked dried peaches in the center.

Apples and Dates.

Wash and soak a pound and a half of dried apples and stone a quarter of a pound of dates and cut each in thirds. Put the fruit into a saucepan with a tablespoonful of butter, half a cup of brown sugar and a teaspoonful of ground cinnamon. Stew slowly until tender. Turn out to cool. Butter an eight-inch-round cake tin. Sift half a pound of flour into a basin, rub in four tablespoonfuls of butter, add two tablespoonfuls of sugar, a teaspoonful of baking powder and a teaspoonful of a half of ground cinnamon. Make into a stiff paste with the beaten yolk of one egg and a little milk. Divide this paste into a large piece and a small

also for the making of sport coats in place of silk jersey.

Voiles are prominent for spring. One is woven like a gauze with an openwork pattern. A pretty pattern in embroidered voile is both in open weave and in jacquard embroidery. A new voile has finely corded stripes in black, with a sprinkling of figures in yellow silk. A fabric in voile and batiste is woven in two colors in a series of patterns with a border or margin in one of the colors. For instance, a voile woven in white and colored check has the border in pure white. Embroidered patterns are used in combination with woven borders. An openwork novelty is in a series of embroidered polka-dot patterns.

Among white linen batistes are those with polka dots the size of a very small pea in emerald, wine red, deep purple, burnt orange, brown or navy. These colors give the charm of novelty to a commonplace design. Heavy cotton fabrics in poplin, pique and gabardine are in checks, block plaids and stripes. White corduroys, ottomans, oxford weaves, waffle checks, plain and fancy gabardines and piques are used for separate skirts.

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piece. Roll out the large piece and line the tin with it. Put in the mixture and smooth it evenly; roll the second piece round, wet the edges and place it neatly on the top. Bake in a moderate oven for three-quarters of an hour, then take it out and cool. Cover with a meringue.

Icing That Keeps Soft.

Add a pinch of baking powder to the whites of the eggs that you are going to use in your white frosting for cakes. This should be done before beating them. Then pour the boiling hot sirup over the beaten whites of the eggs in the usual way and your icing will not get hard. It will keep soft and creamy for a much longer time than it does without the baking powder.

There is a material called "velutina." It has the texture and appearance of velvet, but it drapes like broadcloth. This material is admirable for the making of a dressy street suit.

PALE GREEN TULLE, WITH PINK RIBBON OVER THE SHOULDERS, TRIMMED WITH RUFFLES AND PINK ROSES.

disappearance from Paris and the dress-making world.

The jumper idea has been developed in all kinds of blouses, even those that are sold as separate shirt waists for \$10. One of its best manifestations is in chiffon velvet with chiffon sleeves and velvet cuffs, belted in at the waist line with a narrow girdle embroidered in gold thread and a rolling collar of white chiffon hemstitched at the edge. This is made up in black and colored materials, to be worn with a tailor suit in the same color.

Those who are skillful in making color contrasts do not stick to this idea; they introduce bright red with dark blue, apple green with black and white and gold with dark green.

Because of the fashion of these separate shirt waists made after the jumper idea there are a number of fashionable frocks in which the skirt material is used as a jumper, and the sleeves and yoke are of self-colored chiffon.

Probably a large number of women are more interested in street than in evening clothes, for they have more opportunity for line than the other. It is not unusual for a large majority of women to get their spring suits now.

They order them direct from the tailor or buy them at the sales where all gowns are reduced. If a warning is given it should be directed against the so-called skating high, fur collar.

MILITARY TOP COAT



SMART TOPCOAT OF GREEN VELOUR, WITH MILITARY CAPE AND BLACK SATIN SASH.

ONE IS TALL, THE OTHER IS WIDE



HIGH TURBAN OF BLACK TULLE, WITH JET ORNAMENT AND FEATHERS, AND BROAD-BRIMMED, LOW-CROWNED HAT OF PINK FELT, WITH OSTRICH AT THE EDGE OF THE BRIM.